Rhythm & Flow: Hip-Hop Diasporas

DANC 3349/AFST 3390: American Dance Forms – Hip Hop

Fall 2023 • TR 1:30pm—2:50pm • Fox Fine Arts

Instructor: Tawanda Chabikwa
Email: rtchabikwa@utep.edu
Office Hours: Monday/Wednesday 1pm to 3pm or by appointment
Liberal Arts Building 401

*This syllabus subject to change during the semester. Always check Blackboard for updates.

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Course Description:

Hip Hop is an ever-evolving movement system and cultural genre that creates freedom, embodies joy and engages in embodied expressions of our contemporary social realities. This hybrid course will combine both movement practice and discussion lectures. The course considers the definitions and meanings of a Hip Hop and focuses on its global embodiments in three contexts: social, stage and screen. We consider the origins and historical contexts of Hip Hop in order to understand its aesthetics, politics, and philosophy, and to extrapolate its meanings, representations, constructions of identity, and human lived experiences as evidenced in American, Africana and other international dance practices. The guiding principles for all engagement and interaction in this course are cosmo-ubuntu (the Africana principle of community), respect for self and others, and non-dualistic thinking. Participants will engage foundational techniques, terminology, cultures and histories of Hip Hop dance along with dance styles related to the emergence and global proliferation of the genre. This includes looking at 90s/00s social dance, house, afrobeat, dancehall, kuduro, and other genres. Students will develop proficiency in a few core techniques including grooves, rocks, and improvisation, that are seen across a wide variety of Hip-Hop dance styles. Identification of movement vocabulary and choreographic staging will lead to discussion of how Hip-Hop movement aesthetics reflect and influence our perceptions of gender, age, ethnicity, sexuality and economic status. We will engage in conversations about how our group identities are imagined and sustained through embodied practices. Participants will be challenged to learn foundational movement techniques of Hip Hop including its philosophy of sociality. We will engage, debate and critique notions of what it means to be human; notions of authority and belonging; and to question and reflect on how Hip Hop, as a global form originating in the United States, elaborates how belief systems are mobilized in our embodied, sociopolitical lives.
The goals of the course are:

**Embodied Practice:**

Hip Hop is a requires specific, Africana-inspired sociality that we will seek to emulate and create in our classes. Three things that will get us to this sociality are: **Intention, Awareness, and Intimacy.** Our movement practice sessions will seek to cultivate the following:

1. **Stance/Weight:** the dynamic balance out of which street dances emerge require we develop the strength, stamina, and posture necessary to sustain the basic grounded and engaged position from which hip-hop/street dances emerge. Participants will cultivate the aesthetic of weight shifting and fluidity in their movement through space.
2. **Grooves/Footwork:** Demonstrate and maintain the 4-basic grooves in hip hop (rhythmic repetition of core movements) associated with an array of hip hop/street dance styles, while simultaneously executing isolations and vocabulary associated with these styles.
3. **Isolations:** Isolate various parts of the torso as well as limbs, head, hands, and feet from one another. Demonstrate multiple body part isolations simultaneously and in coordination, including upper/lower body integration, and waving or rolling across adjacent areas of the body.
4. **Rhythmic specificity:** Identify the rhythmic patterns and music genres associated with various street dance styles and articulate with clarity the movement patterns and rhythms associated with these styles. Understand the concept of rhythmic “hitting”.
5. **Improvisation/Freestyle:** Students will gain the ability and confidence in spontaneous choreography directed by sensation, sociality and the music while demonstrating musicality, individual voice, character, and presence.
6. **Dynamics/Lyricism:** Articulate a range of dynamic qualities associated with hip-hop/street dance styles (e.g., crisp halting of motion, and rhythmic contraction and release of the muscles—hitting) and the juxtaposition of dynamic qualities (e.g., sharp and fluid, explosive and sustained). This will be achieved by deepening our understanding Africanist Aesthetic Senses.

**Theory:**

A basic Dance Studies methodology is grounded by three tenets of analysis and contemplation: Movement Analysis, Contextual Analysis, and Sociopolitical Analysis. We will balance our movement practice and embodied knowledge with lecture and discussions based on various readings and viewings and other weekly assignments that ensure we are able, by the end of the class, to:

1. Situate hip hop dances in relation to historical events and social change.
2. Understand the roles popular music and popular media play in relation to the dissemination of hip hop dance styles and culture.
3. Recognize and identify dance forms and influences of hip hop in contemporary pop culture.
4. Understand hip hop as an African American global culture.
5. Increase information literacy and ability to navigate library resources.

**Program Learning Objectives**

At the successful completion of this course students will be able to:

1. Identify key dance artists, styles, and steps in the history of hip hop.
2. Describe individual and collective contributions to the historical development of the genre.
3. Explain the impact of historical events, social circumstances, and political landscapes on hip hop practices.
4. Demonstrate how Hip-Hop dances reflect or challenge social and cultural norms and ideals.
5. Integrate tools for watching, describing, and assessing dance to critically evaluate examples of dance performance.
6. Apply the concepts of cultural appropriation and aesthetic innovation to international hip hop and popular dance forms.
7. Locate and access appropriate textual and non-textual source materials using library databases and research tools.
8. Evaluate the credibility and appropriateness of music, video, images, and other source materials for a final research project.

Expected Learning Outcomes

Arts and Humanities

1. Students develop abilities to be informed observers of, or active participants in, the visual, spatial, performing, spoken, or literary arts.
2. Students develop an understanding of the foundations of human beliefs, the nature of reality, and the norms that guide human behavior.
3. Students examine and interpret how the human condition and human values are explored through works of art, dance, and humanistic writings.

Cultures and Ideas

1. Students develop abilities to analyze, appreciate, and interpret major forms of human thought and expression.
2. Students develop abilities to understand how ideas and embodied practices influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.

This course works towards these outcomes through practice of dance technique and through close readings of specific dance works and dance practices as cultural representations that reflect and contribute to individual subjectivities, group identities, historico-political interactions, and societal assumptions and beliefs in the United States.

Social Diversity in the United States

1. Students describe the roles of such categories as race, gender, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.
2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, difference, inclusion, acceptance, tolerance, and equality of others.

Americans of all cultures embody the movement practices of various segments of our many-faceted society when practicing and viewing popular and social dance. Along with examining representations and constructions of identity through dance in popular culture, this course will draw students’ attention to their own experience of and attitudes towards diverse dance practices and heritages.

General Education Goals

1. Self and Society: To understand and value diverse perspectives in both the global and community contexts of modern society in order to work knowledgeably and effectively in an ethnically and culturally rich setting.
2. Aesthetic understanding and Creativity: To appreciate and be knowledgeable about human creative expression, including literature and the arts.

COMMUNITY INTEGRITY SUPPORT Y INFORMATION

Accommodations Policy:
The University is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants, applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs, services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. Students requesting an accommodation based on a disability must register with the UTEP Center for Accommodations and Support Services (CASS). Contact the Center for Accommodations and Support Services at 915-747-5148, or email them at cass@utep.edu, or apply for accommodations online via the CASS portal.

Physical Contact Statement:
Dance is a physical art form, which often requires physical contact with others. At times, the instructor may give corrections for alignment or muscular awareness through gentle, physical contact, so as to help the student understand proper placement and avoid injury. It might also be used in an artistic way when dancing with other students. If you are uncomfortable with physical contact on any level, tell the instructor immediately. These concerns are perfectly acceptable and will in NO WAY affect a student’s grade.

Policy on Sensitive Subject Matter:

The performing arts have a power to stir strong emotions, or possibly touch on subjects you might not feel comfortable seeing or experiencing. If you have concerns about viewing or discussing specific subjects that may trigger specific emotions, please see me as soon as possible to discuss possible accommodations. As I will respect your individual’s rights to choose what performances and topics you can engage with, I expect all our discussions and reflections to be conducted in a respectful and professional matter.

Emotions, Thought and Feelings:

This course requires that you engage in deep contemplation and occasionally, meditation with regard to thoughts feelings and emotions. As we abide by principles of intention awareness and intimacy it will be important that participants cultivate awareness of their thoughts and emotions throughout the process, alongside physical sensation. Cultivating a habit of describing our experience will be central to our process. This is part of the reason for our process of our check-in and check-out in each class. To be able to find agency through verbal articulation of experience. Below is a tool to help catalyze the process. While incomplete, the Feelings Wheel is a useful place to begin this endeavor.

Feelings Wheel—based on nonviolent communication concepts by Marshall Rosenberg, Ph.D.

Where You Can Go for Help? ... Campus Resources
It’s important to know where to reach out whenever needed during your university experience. If you feel you cannot address matter or an issue with your instructor directly never hesitate to reach out the chair, other faculty, student committees and to the university itself. Your safety and agency are very important to your educational experience.

UTEP provides a variety of student services and support: academic, personal, technology, individual, mental health, spiritual, and many more. Below a just a few of them. Always feel free to communicate your needs to your facilitator. They may have access to services you’re not aware of in the university.

- **Hide Tsutsui**, Dept. Chair; Head of Lighting and Sound  
  Email: htsutsui2@utep.edu  
  Phone: (915) 747-5146

- **Dr. Melissa Melpignano**: Director of Dance  
  Email: mmelpignano@utep.edu  
  Phone: (915) 747-5146

- **Student Services**  
  Adriana Domínguez: Assistant Professor, Co-chair JEDI committee  
  Email: adrianad@utep.edu

- **Help Desk**: Students experiencing technological challenges (email, Blackboard, software, etc.) can submit a ticket to the UTEP Helpdesk for assistance. Contact the Helpdesk via phone, email, chat, website, or in person if on campus.

- **UTEP Library**:  
  Tessy Torres  
  Email: mtorres3@utep.edu  
  Tel: (915)747-5066  
  Contact Ms. Urbina for any questions concerning difficulties accessing the viewing material for the course, or finding reading resources.

- **University Writing Center (UWC)**: Submit papers here for assistance with writing style and formatting, ask a tutor for help and explore other writing resources.

- **RefWorks**: A bibliographic citation tool; check out the RefWorks tutorial and Fact Sheet and Quick-Start Guide.

- **Military Student Success Center**: Assists personnel in any branch of service to reach their educational goals.

- **Center for Accommodations and Support Services**: Assists students with ADA-related accommodations for coursework, housing, and internships.

- **Counseling and Psychological Services**: Provides a variety of counseling services including individual, couples, and group sessions as well as career and disability assessments.

- **Student Success Helpdesk** https://www.utep.edu/advising/student_resources/student-success-helpdesk.html

- **Miner Learning Center** https://www.utep.edu/mlc/

- **Students are encouraged to speak with professionals from UTEP’s Counseling and Psychological Services on a walk-in basis from 8 a.m. to 5 p.m. Monday through Friday in Union Building West, Room 202. In addition, the Miners Talk Crisis Line at 915-747-5302 is available 24 hours a day, 7 days a week.**

- **UTEP Title IX (Anti-Sexual Harassment and Anti-Sexual Violence) Office**: https://www.utep.edu/titleix

- **Need more dance in your life? Join the UTEP student organization DESERT DANCE. E-mail desertdanceutep@gmail.com**

- **UTEP Food Pantry**: Non-perishable food items are available to students who are currently enrolled in classes. Bring a Miner Gold Card to Memorial Gym, Room 105, Monday through Friday, 10 a.m. to 2 p.m.

**Course Copyright:**

All the materials—written, audio, and visual—shared within this course remain within this course. To store, post, or share by any means and/or for personal use or public consumption any course material (assigned or produced within and for the course) without explicit authorization by the subjects involved is illegal. Make sure to ask for permission in case. You can share on your social media your own materials if the only person that appears or the only author is you. If you want to share content that includes or is co-authored with other classmates, you need to contact them and the instructor via e-mail (utilizing the UTEP account) to discuss the authorization.

**Policy on Copyright and Fair Use:**
Some of the materials in this course are copyrighted. Copying of textbooks is not “fair use” under the Copyright Act. Your cooperation is expected. The University requires all members of its community to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The University will neither protect nor defend you nor assume any responsibility for student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies.

Class Recordings
Occasionally we may record/film class to allow you to have access to revise new choreography, class lectures, group discussions, and so on in the event you miss a synchronous or in-person class meeting due to illness or other extenuating circumstance. Our use of such technology is governed by the Federal Educational Rights and Privacy Act (FERPA) and UTEP’s acceptable-use policy. A recording of class sessions will be kept and stored by UTEP, in accordance with FERPA and UTEP policies. Your instructor will not share the recordings of your class activities outside of course participants, which include your fellow students, teaching assistants, or graduate assistants, and any guest faculty or community-based learning partners with whom we may engage during a class session. You may not share recordings outside of this course. Doing so may result in disciplinary action.

Scholastic Integrity
Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures. It includes, but is not limited to, cheating, plagiarism, and collusion. Cheating may involve copying from or providing information to another student, possessing unauthorized materials during a test, or falsifying research data on laboratory reports. Plagiarism occurs when someone intentionally or knowingly represents the words or ideas of another as one’s own. Collusion involves collaborating with another person to commit any academically dishonest act. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the Office of Student Conduct and Conflict Resolution (OSCCR) for possible disciplinary action. To learn more, please visit HOOP: Student Conduct and Discipline.

Netiquette:
There may be times we will meet online for various reasons or specific projects. Below are suggestions for our learning community concerning how we want to behave and treat each other when we are online.

Plagiarism Detecting Software
Some of your course work and assessments may submitted to SafeAssign, a plagiarism detecting software. SafeAssign is used review assignment submissions for originality and will help you learn how to properly attribute sources rather than paraphrase. WE are also aware of software such ChatGTP that can be used to generate text for you. We will also conscientiously learn how to mobilize technologies such as these to our advantage as a learning community as needed.
Copyright Statement
All materials used in this course are protected by copyright law. The course materials are only for the use of students currently enrolled in this course and only for the purpose of this course. They may not be further disseminated.

Course Communication: How we will stay in touch with one another.
Because this is an online class, we will not see each other in the ways you may be accustomed to: during class time, small group meetings, and office hours. However, there are several ways we can keep the communication channels open:

- **Office Hours:** We will not be able to meet on campus, but I will still have office hours for your questions and comments about the course. My office hours will be held on Blackboard Collaborate using the “Office Hours” link in Blackboard and during the following times:
  - Mondays and Wednesdays: 1 p.m. to 3 p.m. Mountain Time; by appointment.
- **Email:** Blackboard message is the best way to contact me. I will make every attempt to respond to your e-mail within 24-48 hours of receipt. My UTEP e-mail (rthabikwa@utep.edu) is the alternative in case of emergency. When e-mailing me, be sure to email from your UTEP student account and please put the course number in the subject line. In the body of your e-mail, clearly state your question. At the end of your e-mail, be sure to put your first and last name, and your university identification number.
- **Help Board:** If you have a question that you believe other students may also have, please post it in the Help Board of the discussion boards inside of Blackboard. Please respond to other students’ questions if you have a helpful response.
- **WhatsApp/GroupMe** student groups. This is similar to the help board. The instructor will NOT be in these groups, but you can help each other more quickly there.
- **Announcements:** Check the Blackboard announcements frequently for any updates, deadlines, or other important messages.

Excused Absences and/or Course Drop Policy
According to UTEP Curriculum and Classroom Policies, “When, in the judgment of the instructor, a student has been absent to such a degree as to impair his or her status relative to credit for the course, the instructor may drop the student from the class with a grade of “W” before the course drop deadline and with a grade of “F” after the course drop deadline.” See academic regulations in the UTEP Undergraduate Catalog for a list of excuse absences. Therefore, if I find that, due to non-performance in the course, you are at risk of failing, I will drop you from the course. I will provide 24 hours advance notice via email.

OR
I will not drop you from the course. However, if you feel that you are unable to complete the course successfully, please let me know and then contact the Registrar’s Office to initiate the drop process. If you do not, you are at risk of receiving an “F” for the course.

A reminder that such policy is in place to guarantee consistency among courses and foster accountability and consistency for our students. It contains the necessary flexibility to account for possible students’ needs. Specific situations can be handled on a case-by-case basis, and discussed collectively in our meetings or with me and/or Hide. Please, abide by this to avoid confusion among students.

In a course that meets four times a week, a student is allowed a maximum of 8 absences in an entire semester, 5 of which require no justification and result in no penalty. A student can use these absences based on personal necessity. The 6th, 7th and 8th absences will result in a drop of ½ a letter grade each in the student’s overall grade. At the 9th absence, regardless of the student’s current course standing or grade, the student will automatically fail the course.

Exceptions:
- In the event of international bridge closures, exceptions may be made, and make-up work may be assigned.
- In case of an injury or extended illness, it is the student’s responsibility to meet with their instructor to discuss possible solutions for course continuation or to consider dropping the class.
- In the event of highly unusual or extenuating circumstances, a student may petition the course instructor and department chair for permission to continue in a course.
- In case of injury, a student who is able to be present in the studio may observe class and complete alternative and equivalent assignments to be negotiated with the instructor.

In a course that meets twice a week, a student is allowed a maximum of 4 absences in an entire semester, 2 of which require no justification and result in no penalty. A student can use these absences based on personal necessity. The 3rd and 4th absences will result in a drop of ½ a letter grade each in the student’s overall grade. At the 5th absence, regardless of the student’s current course standing or grade, the student will automatically fail the course.
Exceptions:

- In the event of international bridge closures, exceptions may be made and make-up work may be assigned.
- In case of an injury or extended illness, it is the student’s responsibility to meet with his or her instructor to discuss possible solutions for course continuation or to consider dropping the class.
- In the event of highly unusual or extenuating circumstances, a student may petition the course instructor and department chair for permission to continue in a course.
- In case of injury, a student who is able to be present in the studio may observe class and complete alternative and equivalent assignments to be negotiated with the instructor.

Incomplete Grade Policy
Incomplete grades may be requested only in exceptional circumstances after you have completed at least half of the course requirements. Talk to me immediately if you believe an incomplete is warranted. If granted, we will establish a contract of work to be completed with deadlines.

Accommodations Policy
The University is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants, applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs, services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. Students requesting an accommodation based on a disability must register with the UTEP Center for Accommodations and Support Services (CASS). Contact the Center for Accommodations and Support Services at 915-747-5148, or email them at cass@utep.edu, or apply for accommodations online via the CASS portal.

Requirements and Evaluation

Attendance and Participation: 60%

Attendance for this class is imperative for successful completion. Prior arrangements must be made with the instructor 48hrs in advance if you are unable to be. In addition to the movement practice in this class will be central to your success and it information delivered in class through lectures, participants will be assigned online viewing material. The viewing of this material and the collective analysis that follows will enable you to complete the course objectives and succeed in the various assignments. Except for death in the family, documented religious observance and other exigent circumstances Participation is not just about movement. Be prepared to share your opinions/ideas and to ask questions. This is also a time that you can contribute to the learning of the class by discussing any course related thoughts and experiences you might have. Use of cell phones in any capacity during class time will not be tolerated—except for a previous agreement with the instructor. In movement practice sessions we will embody physical elements of the dances we’ve studied. This accesses kinesthetic learning methods and can help identify differences between styles. If you have a specific prohibition against dancing in public, please e-mail me to discuss assignment alternatives. Participation is assessed on presence, engagement, contributions, and professionalism; Detailed rubrics for both movement practice and written assignments will be available on Blackboard.

Self-Designed Final Assignment 25%

Assignments: 15% (260 points total*)

Late Policy: Late submissions are not accepted without arrangements made at least 48hrs in advance. All assignments and readings and links to media are available on Blackboard. Always refer to the Weekly Module on Blackboard to know what is due each week. Detailed Rubrics of all assignments are available in the Rubrics folder on Blackboard. Always revise and refer to the rubrics before completing any assignment.

Reflection & Discussion Posts: 5 points each
Quizzes: 20 points each

Social Media Assignment: 10 points each

Oral History Assignment: 25 points (750 words minimum) You will write one medium length Blackboard Discussion post based on your interview with a family member about their social dancing experiences. In addition, you will comment on at least 1 of your classmates’ observations and respond to questions on yours (5 pts). Turned in on Blackboard Discussion Board.

Close Reading Assignment #1: 15 points Thick Description/Movement Analysis: (500-750 words, 15pts) Choose ONE music video that involves a significant amount of what you think is Hip Hop dance. Make sure it is video that you really enjoy, or at least find deeply intriguing and want to find out more about. Take your time because this is the music video you will focus on for ALL three “Close Reading” assignments. Using the definition of Thick Description discussed in the class, conduct a close reading of the dance in the video. Remember to be DETAILED and SPECIFIC.

Close Reading Assignment #2: 15 points Contextual Analysis: (500-750 words, 15pts) Using the SAME music video in “Close Reading #1” conduct a Contextual Analysis that includes all pertinent details and information of the video including artists, record, label, choreographers, producers, directors etc. Provide deep context for the artist and the music genre along with other trends at the time the video was made. Also inform us of the social and political histories that are relevant to the work, the meaning, and the impact of the video you choose.

Close Reading Assignment #3: 15 points Sociopolitical Analysis: (500-750 words, 15pts)

Deadlines, Late Work, and Absence Policy

- Assignments will always be due on Sundays at 11:59 PM. On Blackboard. No late work will be accepted if the reason is not considered excusable.

Make-Up Work

Participant-Observation or Thick Description Assignment; 25 points (**this will be the ONLY possibility for extra credit**)

Make-up work and Extra credit work will be given only in the case of a documented emergency. Note that make-up work may be in a different format than the original work, may require more intensive preparation, and may be graded with penalty points. If you miss an assignment and the reason is not considered excusable, you will receive a zero. It is therefore important to reach out to me—in advance if at all possible—and explain with proper documentation why you missed a given course requirement. Once a deadline has been established for make-up work, no further extensions or exceptions will be granted.

Alternative Means of Submitting Work In Case of Technical Issues

I strongly suggest that you submit your work with plenty of time to spare in the event that you have a technical issue with the course website, network, and/or your computer. I also suggest you save all your work (answers to discussion points, quizzes, exams, and essays) in a separate Word document as a back-up. This way, you will have evidence that you completed the work and will not lose credit. If you are experiencing difficulties submitting your work through the course website, please contact the UTEP Help Desk. You can email me your back-up document as a last resort.

TECHNOLOGY REQUIREMENTS

You will need to have access to a computer/laptop. There laptops available for loan at no cost at the UTEP Library. You will need to download or update the following software: Microsoft Office, Adobe Acrobat Reader, and Zoom. Check that your computer hardware and software are up-to-date and able to access all parts of the course including media viewing materials.
If you do not have a word-processing software, you can download Word and other Microsoft Office programs (including Excel, PowerPoint, Outlook and more) for free via UTEP’s Microsoft Office Portal. Click the following link for more information about Microsoft Office 365 and follow the instructions.

IMPORTANT: If you encounter technical difficulties beyond your scope of troubleshooting, please contact the UTEP Help Desk as they are trained specifically in assisting with technological needs of students. Please do not contact me for this type of assistance. The Help Desk is much better equipped than I am to assist you!

NETIQUETTE

As we know, sometimes communication online can be challenging. It’s possible to miscommunicate what we mean or to misunderstand what our classmates mean given the lack of body language and immediate feedback. Therefore, please keep these netiquette (network etiquette) guidelines in mind. Failure to observe them may result in disciplinary action.

- Always consider audience. This is a college-level course; therefore, all communication should reflect polite consideration of other’s ideas.
- You are expected to be visible during all virtual calls/meetings unless prior arrangements are made with the instructor.
- Respect and courtesy must be shown to classmates and to the instructor at all times. No harassment or inappropriate postings will be tolerated.
- When reacting to someone else’s message, address the ideas, not the person. Post only what anyone would comfortably state in a face-to-face situation.
- Blackboard is not a public internet venue; all postings to it should be considered private and confidential. Whatever is posted on in these online spaces is intended for classmates and professor only. Please do not copy documents and paste them to a publicly accessible website, blog, social media or other space.

Excused Absences and/or Course Drop Policy

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Incomplete Grade Policy

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Administrative Policy Section
ACCOMMODATIONS POLICY

The University is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants, applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs, services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. Students requesting an accommodation based on a disability must register with the UTEP Center for Accommodations and Support Services (CASS). Contact the Center for Accommodations and Support Services at 915-747-5148, or email them at cass@utep.edu, or apply for accommodations online via the CASS portal.

SCHOLASTIC INTEGRITY

Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures. It includes, but is not limited to, cheating, plagiarism, and collusion. Cheating may involve copying from or providing information to another student, possessing unauthorized materials during a test, or falsifying research data on laboratory reports. Plagiarism occurs when someone intentionally or knowingly represents the words or ideas of another as one’s own. Collusion involves collaborating with another person to commit any academically dishonest act. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the Office of Student Conduct and Conflict Resolution (OSCCR) for possible disciplinary action. To learn more, please visit HOOP: Student Conduct and Discipline.

CLASS RECORDINGS

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PLAGIARISM DETECTING SOFTWARE

Some of your course work and assessments may be submitted to SafeAssign, a plagiarism detecting software. SafeAssign is used review assignment submissions for originality and will help you learn how to properly attribute sources rather than paraphrase.

COPYRIGHT STATEMENT FOR COURSE MATERIALS

All materials used in this course are protected by copyright law. The course materials are only for the use of students currently enrolled in this course and only for the purpose of this course. They may not be further disseminated.

Course Resources: Where You Can Go For Help

UTEP provides a variety of student services and support:

Technology Resources
• **Help Desk**: Students experiencing technological challenges (email, Blackboard, software, etc.) can submit a ticket to the UTEP Helpdesk for assistance. Contact the Helpdesk via phone, email, chat, website, or in person if on campus.

**Academic Resources**

• **UTEP Library**: Access a wide range of resources including online, full-text access to thousands of journals and eBooks plus reference service and librarian assistance for enrolled students. Our Dance Librarian at UTEP’s library is:
  Joy Urbina
  Email: mtторres3@utep.edu
  Tel: (915)747-5066
  Contact Ms. Urbina for any questions concerning difficulties accessing the viewing material for the course or finding reading resources.

• **University Writing Center (UWC)**: Submit papers here for assistance with writing style and formatting, ask a tutor for help and explore other writing resources.

• **RefWorks**: A bibliographic citation tool; check out the RefWorks tutorial and Fact Sheet and Quick-Start Guide.

**Individual Resources**

• **Military Student Success Center**: Assists personnel in any branch of service to reach their educational goals.

• **Center for Accommodations and Support Services**: Assists students with ADA-related accommodations for coursework, housing, and internships.

• **Counseling and Psychological Services**: Provides a variety of counseling services including individual, couples, and group sessions as well as career and disability assessments.

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**Modules Outline**

**Module One: “What is Hip Hop”**.

(Weeks 1-5)

*Keywords: hip hop; representation; Africana; raciology; embodied knowledge; diaspora, social and emotional intelligence; epistemology; ontology; representation; Dance Studies*

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**Embodied Practice:**

*Grooves, footwork, rhythm, groundedness, isolations*
Themes:

Five Pillars of Hip Hop

Movement Analysis, Contextual Analysis, Sociopolitical Analysis

Trusting your personal and embodied knowledge

Ideas about Hip Hop

Popular Knowledge about Hip

Perceptions and prejudices of Hip Hop

Dissemination of hip hop knowledge

Questions:

How do we define hip hop?

What are the five pillars of hip hop?

Where did hip hop begin?

Name the 3 founding fathers of hip hop.

What is Dance Studies?

Name the three modes of analysis that accompany Dance Studies.

Why include the world when we are discussing “Hip Hop”?

What does Akala say is the meaning of the term “hip hop”; the origins of the word? (Wolof + English)

What is a griot?

Assignments

Discussion Post #1 – Personal Introduction

Readings

* Chang, Can’t Stop, Won’t Stop (read only page 8 to page 14 – the “Introduction” by DJ Cool Herc, and the “prelude” by Jeff Chang)

Media:

Film (15min): Hip Hop, Grit and Academic Success|Bettina Love at TEDxUGA

https://www.youtube.com/watch?v=tkZqPMzgvgv&feature=youtu.be&fbclid=IwAR0QkCK6EcZlyV0keG0lGDNtAClZGi-loU1mk_dbapTqdO8zYjgh9sal9hM

Film (20min): Hip Hop & Shakespeare|Akala at TEDxAldeburgh

https://www.youtube.com/watch?v=DsbtkLA3GrY
Module Two: The of why of dance; The how of dance.
(Weeks 5-8)

Themes:
Hip hop and global cultural knowledge
Race, Gender, Class, Sexuality, Ethnicity, and Belonging
Body politics
Identity Categories
Representations

Movement practice:
Popping basics, floorwork, inversions, choreography

Readings:
Schloss, “Foundation - B-Boys B-Girls and Hip-Hop Culture in New York”
Aprahamian, “There Were Females That Danced Too- Uncovering the Role of Women in Breaking History”
Hastings, “Performative Decolonization - Critical Performance Ethnography, Rize and the Battle to Articulate Race”

Media:
Film (90min): “Planet B-Boy: American Documentary about Breakdance and Hip Hop”
https://www.youtube.com/watch?v=AmXWmGT1i-M
https://www.youtube.com/watch?v=RxoWFGFSGuk&t=2451s

(Weeks 9-14)

Themes:
Beyond Cultural Appropriation
Blackness and cultural commodity
Africana expressions and influences of/on hip hop
Hip Hop in Global Spaces
Movement practice:
Afrobeats basics, Kuduro basics, Hip Hop Choreography, Design Personalized final project

Questions:
Why do you think Hip Hop is so “global”?
Is international Hip Hop cultural (mis-)appropriation?
There are those argue that Blackness in the United States is an exploited cultural resource; what are your thoughts on this?

Readings:
McCarren, “Hip Hop Speaks French - in French Moves”
Johnson, “Black Culture without Black People”
Osumare, “Global Breakdancing and the Intercultural Body”